

TOC H JOURNAL

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Squaring the Circle

FOR upwards of a quarter of a century (if anyone likes to use a grandiloquent phrase) this JOURNAL has gone out, month by month, to its circle of readers. The wider the circle grows the smaller grows the chance of giving everybody everything they want every month: from Belfast to Buenos Aires, Stirling to Singapore, East London, England to East London, Natal, is a far cry. As far as possible, therefore, no issue of the JOURNAL contains "the mixture as before", and the reader who misses his own particular vitamins in one number may find them in the next but one. He will be wise to look for his local news in his Area News-sheet and something more of his literary or theological food in the *New Forum*, remembering that the forty small pages of the JOURNAL have to serve as best they can the purposes of a newspaper, an official gazette for notices and pronouncements, and a magazine with some illustrations.

In the present number Tubby writes of a great Christian and his active part in Toc H. A good deal of space has been devoted to drama—a drama of present-day life being played out before our eyes on the stage of Central Europe, and a drama in celluloid which takes the stage of history and the human heart and concerns the faith by which we try to live. Then there is mention of things more prosaic but quite necessary, the bricks and mortar which house our Family and provide a workshop for its spirit. Lastly, eight closely-packed pages of Toc H typography, place-names which are far more than a catalogue to the discerning eye and remembering mind, the earnest of our hard-won achievement in units all over the country, not so picturesque as a procession of banners but inspiring as a hard fact. Have patience, next month the mixture will be different again.

The Pilgrimage

The Flame upon the Altar lives
In its own home of light apart,
And yet it shines on secret fears
And in the darkness of the heart.

More real than any world of ours
Is that still Presence of the light.
Happy are they who harbour there,
Happy, who keep it whole in sight.

How still, amid our noise & fret,
It burns and trembles & aspires,
Drawing our spirits from the dead,
And aching of our old desires.

The young-eyed spirits whom we knew,
Who smiled, and whom we called by name,
Who went in their own faith to die,
Are flames within that trembling flame.

Now all the corners of the world
Look on them, where so clear they shine,
A single glory, a radiant fire,
By night & day, a silent sign.

O dear, untrobbled, happy Dead,
Comrades eternal, now & here,
When most we falter in our fight,
When most we fail you, be you near.

Laurence Binyon.

William Temple and Toc H

As promised last month, we now print the sermon preached by TUBBY in St Botolph, Bishopsgate, on December 12, the Sunday of the Birthday Festival.

He preface it by reading a poem, 'The Pilgrimage', written by LAURENCE BINYON, author of words we use in the Ceremony of Light, after a visit to All Hallows to see the Prince's Lamp of Maintenance. The poem is reproduced on the opposite page in the poet's handwriting.

FRIENDS rise and leave the room which we call life in quick succession. To an observer sixty-four years of age, these departures are plainly intended each to convey a hint which is unspoken. Some hear the summons with reluctance and linger almost disobediently. Others go gladly, carrying marks and scars to be their witness they have fought His battles. They seem to know the voice which bids them hence, and leave us with "a beckon of farewell".

I had but landed at Gibraltar from India and Italy, when the Home Radio announced the death of Dr. William Temple. The tidings came so unexpectedly, that most of us can even now recall the sudden hush which fell on every listener. Short as was Temple's reign, he had already proved himself greater than the historic post he almost literally inherited. It was the first time in the Church of England that the son of the Primate of all England had himself become Primate. Everyone knew that the Prime Minister had made the correct choice; and indeed the step was inevitable, if ability and sanctity were to be sought both at their highest level.

The world knows nothing of its greatest men, but Temple's most outstanding quality was a simplicity so generous-hearted that no one was too awkward or too gauche to find himself at ease in Temple's presence. He seemed to be enabled to defer to every honest though unlettered judgment, which, without any particle of heat, he would most gently liberate from error. Needless correction never passed his lips, and all amendments flowed in a clear stream until they built up truth and liberation. He was the only man whom I have

known who could have sat tired by the Well of Sichar and quietly bestowed in conversation thoughts which would echo through eternity.

He came into Toc H right from the first. There was no need to ask him for his help; and it was due to him in the first case that *The Challenge* in 1920 became devoted to Toc H affairs.* We thus met every week throughout that year; and when Toc H began in Manchester it had no need to claim him as its father. Padre Pat Leonard could tell about this period of close relationship better than any other in the Movement. Nothing deterred the Bishop from appearing at frequent Guest Nights and at other times when he was least expected to be present. Throughout the Diocese it was made clear that Toc H had his heart without reserve, and every member of Toc H knew him. He brushed aside the caution which asserts that Bishops should not play a leading part within their Diocese in one affair, which at that stage was very small in numbers. Temple foresaw its growth and permanence, provided that it steadily continued to carry on as it had first begun.

* When he transferred to York he did not leave Toc H behind him. He proceeded there to make its cause particularly his own. In Bishopsthorpe he held and took Retreats, gathered at his desire from northern Branches. On one occasion when there had not been an adequate report made of his teaching he did not scruple to sit up and write with his own hand a careful manuscript. This manuscript we still hope to discover and to produce.

Temple was often in the Toc H Marks—in Sheffield, in Leeds, in Hull, and in Newcastle. He came to take a part in the proceedings, and he would sing Gilbert and Sullivan as blithely as if no cares rested upon his shoulders. Family Prayers he introduced and led in such a way that some of us still see him standing at the foot of the staircase in the main

* *The Challenge*, a new kind of Church of England weekly newspaper, started publication in May, 1914, under the editorship of Barclay Baron. William Temple was on its editorial committee from the first and at a later stage its editor for a time. Tubby was given much space in it after the first World War for Toc H news. The paper closed down in 1921.



William Temple at Mark XIV, Salford, in 1928. Leigh Groves is seen on the left. Greeno and Sawbones on the right

hall of Brotherton House, Leeds, as if he could not tear himself away.

At Lambeth, finally, 'Toe H' was welcomed, not in a formal manner, but was bidden to hold a meeting of its Central Executive, where he was present as its President. He declined to take the Chair.

It was his own most intimate desire to talk about All Hallows and 'Toe H' as a reknitting of the very fibre so sadly sundered by misunderstanding between the Church and many social servants. His mind went back to Bermondsey that night, to that experience which he had shared with Alee, Barkis, Hubert, and the rest.* He came to the main purpose of the meeting. It was his definite and clear conviction that the young Movement and the ancient Church, then standing in full splendour on Tower Hill, should never in the future

* He had been one of Dr. Stansfeld's 'men' in the early days of the Oxford Medical Mission, now the Oxford and Bermondsey Club.

separate. While he reminded us that it was true All Hallows was a parish church and must remain rooted in pastoral purpose towards the oldest portion of the City, yet it was also God's most holy will that it should be spread beyond the Diocese, and should become the shrine of the whole Movement. Then with a quiet dignity he laid his seal and signature upon the Trust which Toc H has the honour of submitting to each Archbishop as All Hallows Patron.

This famous Trust, which has its origin in the Archbishopric of Randall Davidson, who carefully determined its contents and gave it to his lawyers to draw up, has now received the Seal of Canterbury on four occasions since Toc H began. By its provisions it establishes the north aisle of All Hallows as the shrine of the whole Movement round the Seven Seas. The fund deposited within the trust is to provide Toc H with special means for Anglican clergy and for ordinands who wish to help Toc H in days to come. When Dr. Temple on this final evening had signed and sealed this Trust he then declared that he consented to its main intention which was that the Archbishop, in appointing successors to All Hallows' vacancies, age after age, should give priority to candidates submitted by Toc H Incorporated.*

It was a night which all who now remain remember deeply, for it represented not only the fulfilment of the Trust, but a prophetic confidence which flowed from William Temple's soul into those present. Here was a work entrusted to their hands not only by himself as the Archbishop, but by the Church of England as a whole. Little did we then think that in two years All Hallows would become a gaunt grey ruin in outward semblance, and the glorious fabric replete with power be suddenly transformed into a shell which still lacks a roof. When Temple heard of this, I had returned to Scapa, and what he sent to me there has disappeared; so that I cannot now lean upon his letter, though I can well recall its tranquil tone. I was to have no fear as to the future. Pastoral love after all would triumph. These were the final words I had from him.

TUBBY.

* Dr. Temple's successor, the present Archbishop, who also has accepted the position of President of Toc H, has signed and sealed his own acceptance of the All Hallows Toc H Trust.

Multum in Parvo

❖ THE AREA FESTIVALS OR RALLIES so far planned for this year are shown below. The dates of others have yet to be arranged. Members wishing to attend should write to the Area Secretary concerned for particulars.

March 1 :	London. (Pancake Party.) Westminster.
April 9 :	West Midlands. Birmingham.
April 30 :	Lincolnshire. Skegness.
April 30 :	North-Western. Southport.
May 21 :	Lakeland. Penrith.
June 11 :	East Midlands. Peterborough.
June 18 :	Oxford and Thames Valley. Windsor.
June 19 :	Surrey and Sussex. Chichester.
September 10/11 :	Notts. and Derby. Swanwick.

❖ BRANCHES are reminded that during February they should select their representatives to serve on the new DISTRICT TEAMS which will come into office at their first meeting in April or May.

❖ During February or March the outgoing DISTRICT TEAMS should select their representatives to serve on the new AREA EXECUTIVES which will come into office at their first meeting after March 31.

❖ BRANCH MEMBERS in good standing for 1949 are those whose names have been included in the Branch Members' Rolls and who have received their Membership Cards for the year. GENERAL MEMBERS (both Area and Central, including Services) were due to pay their annual membership subscriptions on January 1. A member who has not renewed his membership for 1949 and is not in possession of a current membership card by March 31 ceases to be entitled to vote at any meeting. More than that, he cannot be said to have re-accepted for himself the responsibility of striving to share in the expression of the spirit of Toc H in all its aspects.

❖ From this year, the compulsory payment of a subscription is no longer a criterion of Branch membership. Lamp and Rushlight fees have been abolished. General Members,

although still under an obligation to pay membership subscriptions each year, are asked to assess themselves and according to their means to make their contributions to the funds of the Corporation, either in one sum or by quarterly instalments. Thus the obligation of raising sufficient funds to keep the Family in a healthy state financially is now placed on a basis of voluntary self-assessment by all members. If we cannot ourselves meet all the needs, we can enrol new Toc H Builders and by our own efforts secure support from other sources. THE FAMILY PURSE this year should gain rather than lose by this venture of faith.

❧ The CENTRAL COUNCIL for 1948/50 will hold its first annual meeting in London on April 23 and 24. The Councillors *ex officio* consist of the Presidents and Vice-Presidents of the Corporation (not exceeding three and six respectively), the Trustees (3) and the members of the Central Executive (22), including the Founder Padre, the Administrator, the Administrative Padre and the Hon. Treasurer. The *elected* Councillors (not exceeding 100) consist of those representing the Branches in Great Britain and Ireland. The Central Council may co-opt any officer of a Branch outside Great Britain and Ireland who may be able to attend the meeting.

❧ The elections of CENTRAL COUNCILLORS to represent Branches for 1948/50 have been completed. The four Councillors representing General Branch members are: A. Robertson (Galashiels), H. Craig (Birkenhead), Lt.-Col. W. Manning (Yoxford, Suffolk) and W. W. Llewellyn (Redditch, Worcs.). The ninety-six Councillors representing 937 "regular" Branches have each been elected by a constituency of Branches averaging nine in number but varying from five to thirteen according to Districts and to geographical and transport conditions. To these constituencies there are added the new Branches recognised during the period the Council holds office.

❧ Any notices of motion for consideration by the CENTRAL COUNCIL and any nominations of candidates for election by the Council to the CENTRAL EXECUTIVE for 1949/50 should be sent by Councillors so as to reach the General Secretary by March 14.

The Elder Brethren

BARHAM.—On December 28, WILLIAM HORACE BARHAM, aged 62, a member of Plymstock Branch. Elected 1.1.'48.

BREMNER.—On December 20, JOHN BREMNER, aged 40, the Jobmaster of Paisley Branch. Re-elected 22.1.'47.

BURN.—On January 2, ROBERT BURN, aged 40, a member of Redcar Branch. Elected 14.3.'32.

CHARLTON.—On December 15, ERNEST S. CHARLTON ('Finch'), aged 64, a member of Harrogate Branch. Elected 5.7.'32.

DEYES.—On December 18, the Rev. W. FRANCIS DEYES, the Free Church Padre of Winton (Bournemouth) Branch. Elected 25.9.'36.

HAYES.—On November 8, WILLIAM HENRY HAYES, ('Joe') aged 58, a member of Banbury Branch. Elected 28.11.'46.

JENNINGS.—On September 22, GEORGE JENNINGS, a member of the N.W. Area General Branch. Elected 8.10.'32.

KERCHEVALL.—On November 30, ALFRED HENRY KERCHEVALL, a Brother of the Beaufort Foundation, Hospital of St. Cross, Winchester, and a member of the Central General Branch. Elected 16.5.'47.

LANG.—On October 12, ERIC BRAMWELL LANG, aged 33, a member of Rushden Branch. Elected 1.12.'37.

LUNT.—On December 17, the Rt. Rev. GEOFFREY LUNT, M.C., D.D., Bishop of Salisbury, aged 63, a Foundation member. Elected January, 1923.

MACHEN.—On December 14, WALTER MACHEN, aged 55, a member of Bridlington Branch. Elected 7.9.'36.

NORTH.—On October 19, EDWARD BERTRAM NORTH, a member of South Western Area General Branch. Elected 20.1.'40.

PATERSON.—On December 14, DAVID S. PATERSON, aged 66, on the staff of Toc H in 1922. Elected 1.7.'20.

RICHARDSON.—On December 17, HAROLD EDWARD RICHARDSON, aged 48, a member of Holbeck Branch. Elected 1.9.'47.

REAY.—On November 2, the Rev. BASIL J. M. REAY, aged 76, formerly Padre of Barnet Branch. Elected 11.1.'37.

ROGERS.—On September 12, J. A. ROGERS, aged 49, a member of Worthing Branch. Elected 1.1.'30.

THOMSON.—On October 11, the Rev. JAMES THOMSON, Padre of Leyburn Branch. Elected 15.2.'28.

UPTON.—On November 1, REGINALD UPTON, a member of Wootton Bassett Branch. Elected 30.5.'38.

WEAVER.—On November 1, HERBERT FRANK WEAVER, aged 49, a member of Sharrow (Sheffield) Branch. Elected 31.3.'39.

WHITTAKER.—On December 5, JAMES WHITTAKER, aged 55, a member of Oldham Branch. Elected 25.3.'30.

WHITE.—On November 4, FRANK EDWARD WHITE, aged 55, a member of Farnborough Branch. Elected 9.1.'42.

WOOD.—On January 7, EVELYN AUBREY WOOD ('Sammy'), aged 68, a member of Hammersmith Branch. Elected 25.1.'32.

In Memoriam : David Paterson

Major D. S. PATERSON, though not actually a Foundation Member (he served in India, not in Flanders), was one of our earliest post-Armistice recruits. In a personal description of the Headquarters staff in the JOURNAL of November, 1922, he figures as No. 4 in Tubby's team of eight, with the title of Appeal Secretary. In the following issue he outlined a lively scheme, illustrated by his wife's amusing drawings, for paying for a new 'Toc H Community House'—and on the very next page he announced the acquisition of Mark V at Southampton, which was due to his personal initiative. Later, the Toc H Drama League flourished greatly in London under his resourceful Chairmanship for a number of years. 'Pat' was a good workman, a delightful companion and a true friend. Our sympathy goes to Marjory Paterson, an expert ally in many Festival Masques, and her son and daughter in their loss.

The Lesson of Czechoslovakia

JOSEF JOSTEN, a Czechoslovakian member of Toc H, spoke to his fellow-members for a few minutes at the Family Gathering of the Birthday Festival last December. In this article he pursues his vital subject in a little more detail than was possible then. He left his country to train in England for the fight against the Nazis, and returned after victory only to make another difficult and dangerous escape from the Communists. He is now working in London in his country's old cause of freedom.

IT was during the war that, as a member of an allied Army, I first came to know Toc H. At a gathering held by Seaton Branch I told the 'blokes' the story of my unhappy, Nazi-dominated country and about the prospects of her revival after liberation. Like every refugee, I was always dreaming of my return home. I promised many of my English friends that I would come back one day and tell them what we found in Czechoslovakia and what progress her people—once again breathing freely—were making.

Jan Masaryk and Dr. Benes

Six years ago the Toc H JOURNAL published an article by Jan Masaryk called "Czechoslovakia speaks". In the Government in exile, Jan Masaryk was Vice-Premier and Foreign Minister under Dr. Benes's presidency, and both were outstanding personalities among the Allied statesmen. Returning home only a few days after the war ended, Dr. Benes began his work for the re-birth of Czechoslovakia's democracy, while Masaryk was contributing towards mutual understanding among the United Nations at the San Francisco Conference.

Masaryk's war aim, which he once expressed so aptly in the Toc H JOURNAL in the words: "We want to go back home and be allowed to say, 'I don't like the Prime Minister'", faded before his eyes after he reached Prague. In February, 1948, after the Communist *coup d'état* was carried out, developments took a turn which a description of Nazi rule, again in Masaryk's own words, fits well. He had written in the very same article:

"We saw democratic Czechoslovakia pitted against totalitarian tyranny. We saw a small country which had gallantly accepted the cultural traditions of a Liberal Europe, standing in the way of a colossus which despised culture and freedom, regarded truth as a *bourgeois* prejudice and hated the Christian religion. The spirit of the barbarians was abroad again."

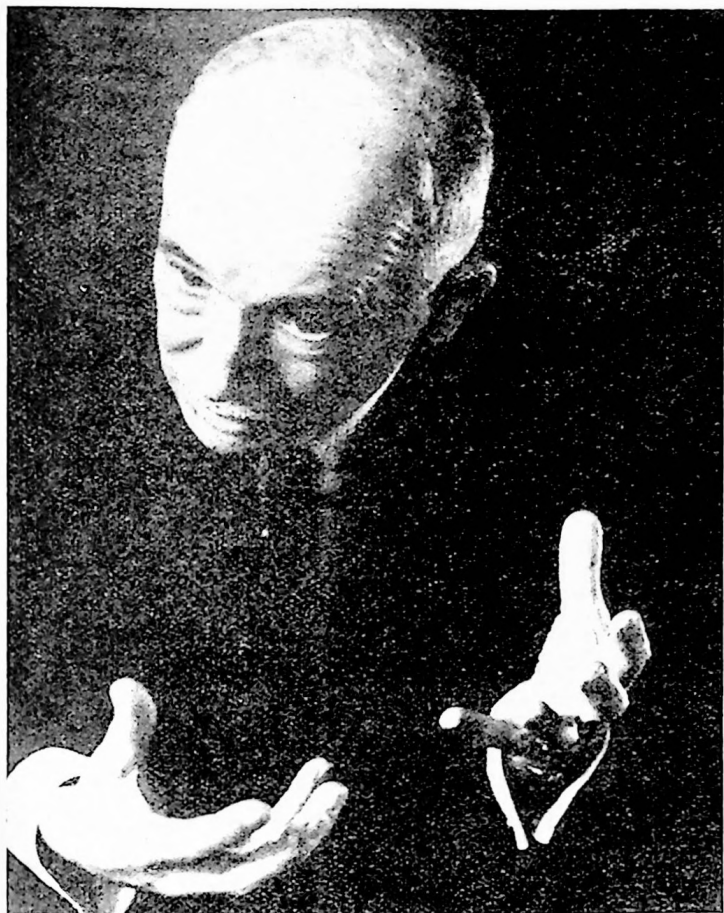
A year ago Jan Masaryk died an unnatural death and Dr. Benes passed away before he even attained the age at which his predecessor, Professor Thomas Masaryk, started his long fight for Czechoslovakia's deliverance from Austro-Hungarian rule in 1914.

I knew Jan Masaryk for several years. I am proud of having worked for him personally. I can witness that he was a man who, besides his deep humanitarian feelings, loved life and people wherever he went. Therefore we must realise how great was his sacrifice, when he gave his own life in order to tell us in an unmistakable way how he hated violence and how powerless he was against the terror installed so brutally in the country he had helped to liberate from a similar evil. Masaryk's warning must not go unheeded; it must be understood, because it would be the greatest tragedy if he had died in vain.

Post-war Progress

In 1945 the people of Czechoslovakia started to build their new life bravely. The country, whose vast industrial potential had not been destroyed on a large scale by the war, was on a speedy road to recovery. Enjoying the support of the post-war relief deliveries of the UNRRA organisation, the standard of living was visibly improving and the distribution of food, which was still not plentiful but adequate, was one of the best administered on the Continent. There was no large scale black market and the rising export figures promised good prospects for the future.

On the political scene there were five major political parties co-operating within the frame of the National Front. A British journalist who spent several months in Czechoslovakia on behalf of Reuter's Agency, said to me, before leaving for another destination: "If ever the miracle of a possible co-operation between democracy and communism is achieved, it will be in Czechoslovakia!" It seemed so, because the democratic political leaders in their fair way of thinking accepted



President Benes, a troubled man

the Communists as political partners and showed any amount of goodwill, tolerance and self-control to help make the partnership a success.

Slowly and systematically, with the help of the Soviet Union, the Communists engineered the penetration of nearly all non-political organisations such as the Farmers' Union, the

Federation of Liberated Political Prisoners and the powerful Trade Union Organisation. In 1946 Czechoslovakia carried out her first post-war elections, but the Communist Party did not achieve its objective, a complete majority of votes. It emerged, however, as the strongest single party and continued to occupy the most important positions in the Government, such as the Premiership, the Ministry of the Interior (Police and State Security), Treasury (funds), Information (press and radio), Agriculture (distribution of the confiscated property of Nazis and their collaborators), etc. It misused all these high offices to support its own political aims and to cover up its own illegal preparations.

The decline of Czechoslovakia's political independence really began in July, 1947, when the Government decided to accept the invitation for the country's participation in the European Reconstruction Programme, the Marshall plan. Two days after this decision was made, Stalin told a Czechoslovak Governmental delegation, at that time negotiating a new commercial treaty in Moscow, that the decision to participate in the Paris talks must be withdrawn, as they were, he said, against the interests of the Soviet Union. Unhappy Czechoslovakia, in order not to provoke the open enmity of her powerful neighbour, had to toe the line.

The February crisis

The policy and economic planning of the Communist party, which might have suited Soviet Russia but was definitely contrary to Czechoslovakia's own interests, caused the party to lose popular support. In January, 1948, at the University elections the Communist candidates had no more than 20 per cent. of the vote, and it was expected that the trial of the Communist originators (one of them was a Communist Deputy) of the September attempt on the lives of three Ministers (Jan Masaryk among them) would complete their failure. The Cominform, the real driving power behind the activities of all Communist parties, decided that the Czechoslovak Communists could not risk the election defeat which seemed inevitable.

As the first step towards the violent overthrow of the demo-

cratic regime, the Minister of Interior purged the police force of its last non-Communist officers. The Government protested and ordered their re-instatement. In the meantime the Trade Unions, led by the Communist Mr. Zapotocky, collected in Prague on February 22 an illegal congress of some 8,000 factory council delegates, mainly Communists and their sympathisers, and for February 29 the Minister of Agriculture called to the capital over 100,000 farm workers of the same



Jan Masaryk (right) at UNO General Assembly in 1946, with Jan Papanek, now rejected by his Government but still serving on UNO commissions

colour. The first event was earmarked to be the beginning, and the second the "victory parade", of the *coup d'état*. The Communist Minister of the Interior refused to carry out the decision of the Government majority, and twelve of the democratic Ministers offered their resignation in protest, hoping to speed up the elections. They were in turn branded as traitors and the Communist Prime Minister Gottwald formed a new Government, composed entirely of Communists and fellow

travellers. The only exception was Jan Masaryk. He remained, hoping to be able to act as a brake against the Communist terror. As soon as he realised that he was powerless and that his name was being terribly misused, he committed suicide. President Benes had to accept this Government under duress; he became a prisoner in Communist hands. Several attempts to resign were made by him in vain, but his departure from political life became certain when he refused to authorise the Communist-devised Constitution, which was a violation of all democratic principles. Soon after, he died.

The Country's plight to-day

Nationalisation has become a means of robbing even small-holders, tradesmen and artisans of their possessions and workshops. Goods have disappeared from the shops, and factories working overtime have until now produced practically nothing for the Czech consumer. It all vanishes into the mouth of the Goliath. The BBC and 'Voice of America' are the only sources of real information. Public and intellectual life, the newspapers, civil service and industry have been purged of all citizens of democratic belief. 65,000 civil servants have recently been transferred into the mines, farming and unskilled industrial work, all of them, of course, non-Communists. The prisons and forced labour camps are filled with people who have failed in the attempt to escape or had the courage to show their disapproval of the "new peoples democracy". Elections, it is true, were carried out, but only one list of Communist-approved candidates was admitted. Those voting against it, using the so-called blank voting list, were branded as traitors in advance. Their number was still so great, that many of the election results were simply reversed. In one word, *darkness* fell over Czechoslovakia, and with the premature death of President Benes, the last symbol of Czechoslovakia's democratic past and spiritual greatness vanished. As under Nazism, now again the people have turned in their despair to the Church. But for how long this will be tolerated no one can say, because the Church has immediately become the chief target for Communist attack.

'Silent Battle-front'

Well, as a refugee from Czechoslovakia for the second time within ten years, I am back again in Britain, not to tell you about a happy and prosperous country, but about people in a new—and this time a red—bondage. In giving you in a few words the record of the events of February, 1948, and what followed, I am actually fulfilling my pledge to those who helped me to escape and whose hopes are pinned on the luckier freedom-loving people in the West. One of my friends, who is still in Czechoslovakia, managed to send me a message the other day from which I am tempted to quote the following words :

"If anyone had told us a few years ago of what is going on here now, we should not have believed it. To-day we are just wondering how it is that unbelievable things are becoming grim reality! If I could only talk to the people of the nations in the West, if I could speak their language, no one in the world would prevent me from going from man to man to beg them to give me a ready ear, to listen to my truth, to hear of what is in store for *their* folk, if they do not realise in time what is going on, and if they do not deal with the whole danger at once, the danger of Communism and of those who are helping the evil to be spread and maintained. I have the right to speak like this, because I know that those of our companions, who in good faith helped Communism to rise to power, are the most unhappy; they are not only ashamed but they feel themselves to have been betrayed too!"

These are warnings serious enough not to go unheeded. If I know Czechoslovakia and my fellow-countrymen, I know that they are facing West, now more than ever before. It is generally known that what happened in February was not a crisis for Czechoslovakia's democracy only: it was once again the turning point of world events. Anthony Eden reminded the British people that the distance from Czechoslovakia to Dover is no more than the distance from Lands End to John o' Groats. Smuts said in Cambridge last spring that the "Silent grim battle-front is moving westward in Central Europe". These are warnings serious enough not to go unheeded. If the sacrifice of Czechoslovakia once again helps to bring light into the homes and hearts in Eastern Europe, I am sure my people will play their part as soon as they are called upon to act. They do not want war—but justice. Justice for them means freedom. May the light of democracy shine brightly, even in Central Europe!

JOSEF JOSTEN.



Hayes hut in course of erection

Accommodation Provided

FORTUNATE is the Toe H Branch that has no housing problem. For many, finding a meeting-place without occupying rooms needed to house a family seems at times an almost insoluble problem. However, it *can* be solved, and here is evidence of how two Branches found solutions.

Hayes, Middlesex, a new post-war Branch, commenced by meeting in the local Church hall, which was already inadequate to meet all the accommodation demands made upon it. A hut being suggested, their Padre found the land and the materials, while members provided the labour. Since the photograph reproduced here was taken, much progress has been made towards completion.

Romford Branch, faced with a similar problem were offered a surface air-raid shelter, which they gladly accepted. Making it comfortably habitable entailed much hard work by these amateur builders but enthusiasm carried them through the job of demolishing four blast-walls, knocking holes in two-feet concrete, installing a six feet by four feet metal window and general decorating. All this took time, five months of evening and week-end work, but at their rededication service when



Romford members gather outside their new quarters

some sixty people were seated inside the new 'home', the pioneers felt well repaid for their labour.

Royston Branch, already the possessors of a good meeting-place, tell the world—or their part of it, just where they meet and where their secretary can be found, by means of a well-designed and colourful signboard.



There is plenty of scope for many other Toc H Branches to do likewise. Here exists an excellent opportunity for local artists to employ their skill in guiding men to Toc H. Is your Branch well sign-posted? Where it is not found possible to tackle the job locally, a metal sign with the Lamp design and name-plate coloured, one side only, can be obtained from Toc H Headquarters. The cost is 35s., or with the addition of a directional arrow, 45s.

Digging-in at Royston

The Story is Told

THE OTHER EVENING the Cinema Club in London courteously invited the Editor of this JOURNAL to the showing of a film in a private theatre, no doubt in the hope that he would tell his readers something about it. This I now do for two reasons. First, because the Cinema Club, which shows films which for commercial or other reasons do not reach the public screen, deserves more support than it appears to be getting; and, secondly, because the film I saw was worth seeing, both in itself and in connection with a principle involved in it.

The Censor's Dilemma

After an interesting Chinese 'short' in colour, we came to the 'big picture', a film made in America in 1927, 'silent' but with a regrettable musical sound-track added later. In the words of the programme, "although in its twenty-one years an estimated seven hundred million people have seen *King of Kings*, few in this country have had the opportunity owing to the law against the representation of Christ in any theatrical performance". This film sets out to re-create before our eyes some scenes in the Gospel, leading up to and including the Crucifixion and Resurrection of Our Lord. This it strives to do sincerely and with reverence, if often, I felt, with false emphasis and lapses of taste. It is a Passion Play, with its chief Actor continually on the stage, and so it cannot bear the Lord Chamberlain's licence for public exhibition in this country. A principle is involved; it is a question of censorship.

Censorship, whether exercised for what seem good or trivial reasons, goes against the grain in our 'free' country. For one thing, it is bound to be capricious. It attempts to rely on fixed rules and they are full of loop holes; they do not even stay 'fixed' but vary from one time or one case to another.

You might not, for instance, utter the word 'bloody' on the public stage—until one day Bernard Shaw shook a first-night audience by taking it in his stride in *Pygmalion*. Since then it is uttered when a playwright feels it is called for and few lift an eyebrow. Again and again the censor, boggling at a word like 'bloody', may find himself straining at a gnat and swallowing a camel. He may require a phrase to be cut-out of the acting script or a scene to be modified and yet leave untouched the whole trend of a play or a 'turn' which offends deeply against the standard of morality of 'decent' people. And, after all, that standard is very hard to define when 'blasphemy', 'obscenity' and 'indecent', all punishable by law, have fluctuating boundaries which do not fit any censor's rules for long. Take the simplest case. It was perfectly decent (as pictures of the time show) for ladies to bathe at Brighton in the eighteenth century without a stitch of clothing; it was indecent in the mid-nineteenth century on the same beach for them not to wear a serge dress up to the neck, with a skirt below the knees (plus, in America, black stockings); this summer a couple of large pocket-handkerchiefs will be reckoned—and will in effect be—perfectly decent. Such changes in people's views are, of course, immediately reflected on the stage and screen, and the censor cannot always hope to keep pace. So it comes about at intervals that his ruling bewilders the author, tickles the public and makes the critics cross. The censor's lot is not a happy one.

The Sacred and the Censor

A particular question of censorship is raised by *King of Kings*: it is the representation in the 'visual arts' of the Divine. By the law of England none of the Persons of the Trinity may be represented publicly on the stage or its step-daughter, the screen, and it is the business of the Lord Chamberlain and a board of censors to see that no play or film transgresses in this respect or in a number of others. That sounds straightforward but it is not nearly so simple as it looks. Children and most childlike people (blessed are they, we are told) have some picture in their minds, vivid or vague, awe-inspiring or quaint, of what God the Father looks like. Every one of us

has come to accept a traditional idea of the figure and features of the Son, although—almost beyond shadow of doubt—no contemporary portrait of Him exists.

Link this with censorship. The law of Moses forbade the Jews to make to themselves "any graven image, or the likeness of anything that is in heaven above or in the earth beneath or in the water under the earth", lest human frailty should mistake its artefact for God and worship it. The Koran repeated this prohibition for an additional reason—that a man picturing any created thing was blasphemously competing with the Creator. And then see how the Moslem artist in Persia, centuries ago, grown weary of endless geometric patterns, burst into blossom all over his great carpets with the loveliest trees and flowers, and in hundreds of miniature paintings, themselves like flowers, depicted not only gardens and gazelles but men hawking or playing polo and women making love, and at last the Prophet himself and the angels in Paradise. Only before the Divine figure of Allah he stopped short, content to repeat a thousand times the characters of his sacred name. The Moslem artist, then, at least in some countries, obeyed his instinct; he drew his own line instead of the censor's and satisfied the desire of his beholders.

The Face of Jesus Christ

The Christian religion, like the Egyptian before it, started with no such inhibition. From a very early time men loved to trace upon the wall of a catacomb the beardless, virile figure of the Good Shepherd, with a lamb upon His shoulder, and then, a little later, to paint upon the gilded background of a small wooden panel the bearded head of Christ until it became the traditional likeness lasting to our own day. In these loving but rather crude beginnings there was a touch of the Greek inheritance of beauty.

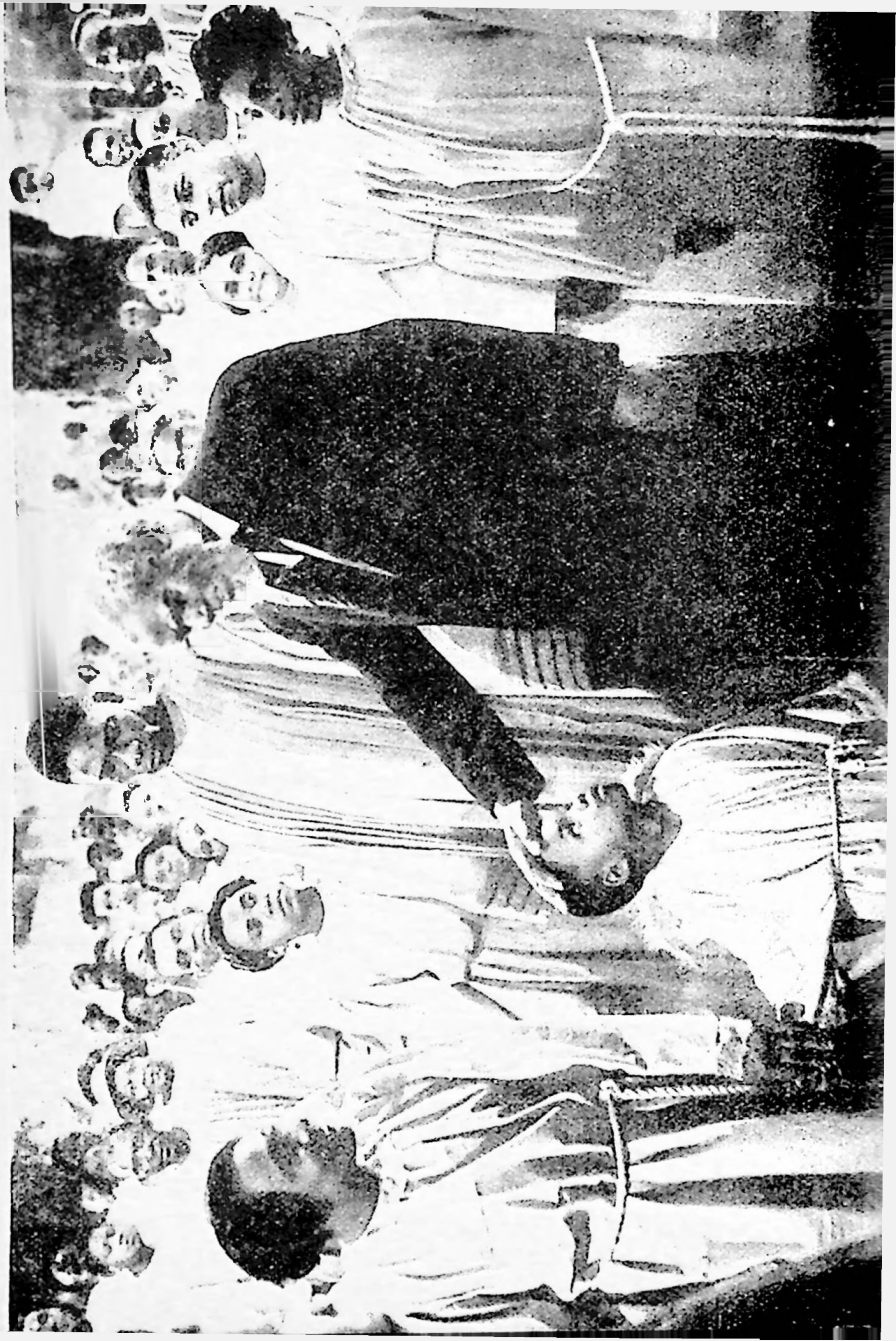
We are all familiar, through original paintings or sculptures, or through countless reproductions, with the long series which carried on the Divine image to the generations that followed. Here, again and again repeated, we can gaze upon all three Persons of the Trinity, the Father with His triple crown in

a heavenly distance, the Son in every action of His earthly life and in glory and final Judgment, the Spirit descending in likeness of a dove. The churches, the galleries and the shops are so full of these uncensored images of the Divine that many people are frankly bored with them, preferring to dismiss them, at an indiscriminating glance, as 'Old Masters'. Many of them are not old and many, of course, are certainly not masters, but the grand theme has fascinated some great talents in every generation of artists and craftsmen since the first.

Strange indeed to think how different might have been our picture of the face and the bearing of Christ if the camera—and the cine-camera—had existed in His time! Would it have been richer and more deeply true than that composite picture which the human mind and hand, with the utmost reverence or almost none, with fumbling fingers or with the stroke of genius, has built up for us over the centuries since then? It is a picture always the same, yet never the same, changing in character as the tide of faith has flowed and ebbed, and in outward semblance according to national tastes and theological conceptions and the movement of men's thoughts. Its variety is infinite, its vitality immense. The dominant figure of Jesus Christ comes to meet us in the majesty of a Ravenna mosaic or in the childlike innocence of Fra Angelico; it is clothed with elegance by Raphael, in worldly opulence by the great Venetians; it expresses sentimentality, languid or tortured, in later Italians or Jesuit Spaniards, brutal suffering in the early German artists, fleshly vigour in Rubens, human grandeur in Rembrandt. You must add the shoddy formality of 1860 stained glass, the feeble prettiness of yesterday's Church calendar, the 'queerness' of Stanley Spencer, the calculated 'primitiveness' of Epstein, the stark horror of Graham Sutherland's latest Crucifixion. The catalogue has no limits, is never done. Anyone can exhibit publicly a painted or graven image of Our Lord, however shocking to some people's feelings or abominable as a work of art.

Avoiding the Issue

In this country, at any rate, the position is quite different when you wish to use the stage or screen for the same purpose.



There the censor intervenes, and his interference with a natural human impulse of playwrights, producers and audiences leads to strange anomalies and subterfuges. When the very impressive ballet of *Job* was put upon the stage of Sadlers Wells it followed faithfully in its characters and *decor* the familiar engravings of William Blake, in which the central figure is the Almighty, the Ancient of Days in full-bearded majesty. He passed the Lord Chamberlain by being described in the programme simply as "Job's Better Self". When there was a move to bring from New York to the London stage that most moving play, *Green Pastures*, a negro conception of heaven in which Almighty God in the guise of a frock-coated minister can sit at a roll-top desk, preside over a 'fish-fry' of cherubs and offer the Archangel Gabriel a cigar, it goes without saying that the rules forbade it. Yet the film made in America of the play, uncut and even more circumstantial in detail, was given the censor's licence and filled the English cinemas with audiences which never failed to be impressed.

The showing of the figure of Christ in theatre or cinema offers even greater difficulty. As an infant He is freely shown every Christmas in church or village hall in innumerable living tableaux or Nativity Plays, but in these He is hardly in a single case represented by a living child; He is scarcely visible except as a bundle upon which a light shines. Even then, a London church took a variety theatre year after year between the wars, to produce a *Joyous Pageant of the Nativity*, in one scene of which the boy Jesus, a child of ten or twelve, moved freely about the stage as in the Carpenter's shop at Nazareth. Objection applies far more strongly in most people's minds to showing Christ at His full stature. In one of the most famous silent 'super-films', *Ben Hur*, His Hand, blessing or healing, was permitted to come in from the side of the picture, but no more. And there must be many cases in which the solution has been found, or sought, in a Voice 'off', speaking the words of the Gospel or of the playwright's devising. A voice, a light (as in the glowing chalice in *Parsifal*), 'angelic' music, even (in the coming of the Grail in Malory's *Morte d'Arthur*) a sweet smell can serve to betoken

the Presence. These awakenings in men of a mystic sense lie naturally outside the censor's brief. He can also be side-stepped by some parallel recalling the Divine. I remember how many people (as a lad I was among them) who watched the beautiful acting of Forbes Robertson in *The Passing of the Third Floor Back*, believed that Jerome K. Jerome's Stranger was intended to portray for us the figure of Christ.

Sound, not Sight

One instance, among others, cannot be omitted, for it surely counts as the most successful in this country--Dorothy Sayers' series of twelve broadcast plays, *The Man born to be King*. In this a dramatic portrait of Jesus, more 'full-length' than any other English author has attempted, is presented for the first time in a new medium, the radio. In broadcasting the Lord Chamberlain's writ does not run, though, as everyone knows, the B.B.C. has its own system of close censorship. Actually he was in courtesy consulted, and, so jealous was he in safeguarding 'stage performances' that he said he would only raise objection if any audience beside the cast were present, even in the privacy of the studio. The Director of Religious Broadcasting and Archbishop Temple were invited to make suggestions and did so, but the only real censorship was an organised attempt from outside, the strong opposition of the Lord's Day Observance Society and the Protestant Truth Society. "These doughty opponents", writes Dorothy Sayers in her introduction to the printed book, "secured for us a large increase in our adult audience . . . Their beneficence is none the less real for having been unintentional." The mere hint of the label 'Banned by Censor', as everyone ought to know, is one of the best ways to sell even a worthless article, as these plays certainly were not.

Everything combined to bring about the success of Dorothy Sayers' daring venture. Herself a devout believer, a theological scholar, a student of history and a professional writer of dramatic stories, she was able to interpret her original conception of *the Story*, stroke by stroke, to the host of unscen listeners through the medium of a cast, a producer (Val Gielgud) and a principal actor (Robert Speaight) who were

not only competent but themselves convinced. The result scandalised some of the faithful, startled others of them with a flood of new light, moved hearts grown cold and minds become sceptical and won the eager attention of many to whom these things had been matters of indifference, a fairy-tale for children. Stripped of many time-worn misconceptions and dusty trimmings, a portrait and its background emerge which appeal to us as nearer the truth. Translated into the everyday speech of the street, the shop, the parish council or the parade-ground, yet always ready to rise at high moments to the grandeur of the central theme, *The Man born to be King* becomes a course of sermons which surely has no equal for the size and the mixture of the congregation that has listened to it.

The Danger-point

Already, I hope, the reader who has found the subject of these pages interesting enough to pursue, is asking a plain question. Why must every play and film pass through the censor's sieve before it reaches us, when pictures and sculpture are freely exhibited in every public gallery whose subjects would be reckoned 'improper' on the stage or screen? Why, in particular, can you put in a shop window any portrayal of Christ you like in a picture frame, and none at all within the frame of a theatre proscenium or a cinema screen? Even if the law, as they say, is an ass, is there no reasonable ground for this distinction?

An important part of the answer resides in a physical fact and in our psychological reaction to it. Glance at the different means by which the 'arts' make their appeal to you, and you will see where the 'danger-point' comes from the censor's angle. To a sensitive mind and an eye trained to see, there is indeed 'movement' in the painter's canvas, the sculptor's block of stone or even the architect's building—forms are said to 'spring', lines to 'flow', compositions to 'move', but to the plain man this is mere metaphor in technical language. But when you come to the arts of the stage, the screen and television you have to deal with actual motion visible to every eye. And the censor sees a special risk in our *psychological reaction to the physical fact of movement*.

What that means you can judge by a very simple test. Contrast the effect upon you of a 'movie' and of the 'still' photographs of the very same scenes which hang at the entrance of the picture-house. The film may rouse your feelings to a great pitch of excitement, to tears or laughter; the 'stills' are no more than a foretaste or a souvenir of your emotional experience. In the case of the stage, with its living actors present, this is even more likely to be true. I will only cite two quite elementary examples. Years ago I remember a music-hall turn which roused some excitement at the time because it was first 'banned by censor' and then allowed. Under the name of 'Living Statuary' a troupe of acrobats, two men and a girl, posed on the stage in complete skin-tight coverings. The Lord Chamberlain's licence for their act was only granted on condition that they remained absolutely still while the curtain was up. The act drew crowds who expected something which the bills called "sensational". What they actually saw looked ridiculously like three bad plaster casts in a pink or blue light, and they were much disappointed. The second instance of the kind comes from the newspaper this very evening as I write. It announces what it calls "a Folies Bergère show", to be put on in Birmingham next month, and adds "The Lord Chamberlain has agreed to the girls appearing unclothed so long as they don't move about". The spectacle at Birmingham may turn out to possess genuine beauty, but everybody knows that that is not the only reason why it will be 'good box-office'.

I do not wish to compare or contrast a variety turn with the movements of the actors, especially the 'Principal Part', in a Passion Play, except to maintain that in both cases it makes all the difference how the body is controlled and made to mirror the mind. Movement in the one case can easily touch the lowest instincts of an audience; in the other a 'false move', a trivial gesture, an insincere use of facial expression, can inflict a wound upon the deepest feelings which is hard to heal. Nowadays we are busy unlearning the melancholy heresy that the human body is 'vile' and necessarily 'shocking', but we are as aware as ever of its influence, for good or ill, on our minds. This influence is enormously enhanced as soon

as it begins to move. As we watch its motion, the life, the beauty, the powers in it fascinate us; we find ourselves sharing them in a sense that may be uplifting or degrading. The sight of a fine dancer, cricketer, footballer or swimmer in action has no touch whatever with the obscene, but obscenity is within the actor's choice. 'Indecency' and 'irreverence' are two names for the same thing, in different aspects. They are hard to define, as the censor of plays and films well knows. So he cuts out a 'risky' word, he prunes a 'doubtful' scene, and in certain cases—the naked human body is one, the action of the Gospel story another—he takes no chances with movement. He regards that as a proved 'danger-point', and scientifically he is right.

The Screen's attempt

At long last we come back again to *King of Kings*, the film I saw the other night. What may have seemed a long digression has been an attempt to determine where this picture should hang in the long gallery of Divine portraiture. We have passed in haste between paintings and sculpture and other tangible 'objects of art' down a corridor of centuries, and then stopped a few moments to glance at other mediums (leaving out books, a further immense vista, altogether) by means of which some men have tried to tell others what they thought Jesus looked like and how He acted.

And now we reach the stage and screen (to which must be added television, still an infant in potentiality), which bring into play the biggest orchestra of instruments of expression yet available to men. This multiplication of means does not, of course, necessarily make a better work of art. Some little drawing by a real 'old master' will be alive centuries after the 'big picture' at your local cinema tonight is dead and forgotten, and half a minute's flute solo from Mozart can beat the band, even Sousa's. But scientific invention and technical perfection offers new chances to creative artists which Shakespeare would envy and would have used, had he known them.

How does *King of Kings* use these chances in telling us the greatest Story in the world? Twenty years ago, when it was produced, the film was 'silent' and had none of the glories of

Technicolor at its disposal, for use or misuse. Music was added later to this picture by a lamentable sound-track, but there are no spoken words—and I, for one, was grateful for that. What it does do is to 'go through the motions' of the supreme Drama without shrinking. Cecil B. de Mille, the American producer, we are told, "was inspired to attempt to film this story after many years of careful research and consultation with numerous Religious bodies and all branches of the commercial Exhibition field. He himself wrote the script from the four Gospels and the Apocrypha". H. B. Warner was cast for the part of Jesus Christ, the Character by which this Play, more than any other, must stand or fall. We have no right at all to question the high sense of responsibility or the reverence, with which producer and actors undertook their great task.

'Nothing too much'

What is the upshot? There are 'sequences' of real beauty; some are but passing flashes, others more prolonged. Especially, I felt, that the Cleansing of the Temple was a convincing picture of Divine justice and power, the Raising of Lazarus of Divine and human love. Jesus with a commanding simplicity calls Lazarus to wake and, after a tense pause, one hand of the shrouded figure stirs. Then Mary, bidden to free him and scarcely daring to lift a finger, unwinds the grave-cloth from the upper part of his face so that the dark eyes can open and take the first astonished look of love at his Friend. But these touches of understanding that convince one entirely are all too few. Hollywood—at least to the English taste, which prefers under-statement—too often reverses the old Greek motto "nothing too much". When Jesus has released the animals awaiting sacrifice in the Temple, hundreds of panic-stricken sheep and a whole herd of stampeding bullocks stream past Him down the steps of a building whose pillars seem a hundred feet high. When the last bitter cry came from the Cross, St. Matthew says, "the earth did quake and the rocks were rent", and this is taken by the film as an opportunity for prolonged and tedious melodrama, in which not the hills of Jerusalem are shaken but the

Grand Canyon of Colorado crumbles and slides into one vast abyss after another. "The opening sequence", we are told in the programme, "depicted Mary Magdalene surrounded by all the luxury and indulgence which Hollywood at that time could think up: this sequence has now been removed by the distributors as it appears offensive and anyway is very much overacted".

What we wait for

These lapses of sense and taste are, if you like, concerned with accessories; they do not offend the heart of the Story. They may pass if only the characterisation is right. The actor who portrays Jesus cannot rise to the height of his task—no man can—at its greatest moments, but he bears himself with dignity, restraint and sometimes with real power. He can even carry off an apocryphal scene which shows Jesus sitting in an olive orchard, mending a doll's leg for a little child who had seen Him do a miracle of healing. But again and again the script trembles on the edge of the sentimental and often falls headlong into it. Peter, that bluff and headstrong fisherman, is not only well-groomed but a quivering mass of sentiment, sickening to behold. And this reading of great situations is borne out by the musical sound-track. The Last Supper is bearable with Bach, as it begins, but reaches its climax to that excessively banal tune, softly and lingeringly played, of "Nearer, my God, to Thee". It is not that some characters seem to me miscast, that Judas looks like a moody young Roman or Pilate like a worried undergraduate, it is that the whole approach, so well-intentioned, to the grand theme is *false*. It is false in very respectable company, alongside thousands of church windows, more than half the religious pictures, a large proportion of the popular hymns, nearly all the church calendars and illustrated Testaments, as soon as they try to come to grips with the tragedy of the Man despised and rejected of men. One can use the mild word "insipid", provided one can make that fierce for once—as Dorothy Sayers contrives to do. I prefer to use her phrases:

"I say that this story is a very great story indeed, and deserves to be taken seriously. I say further . . . that in these days it is seldom taken seriously. It is often taken, and treated, with a gingerly solemnity: but that is what

honest writers call frivolous treatment. Not Herod, not Caiaphas, not Pilate, not Judas ever contrived to fasten upon Jesus Christ the reproach of insipidity; that final indignity was left for pious hands to inflict. To make of His story something that could neither startle, nor shock, nor terrify, nor excite, nor inspire a living soul is to crucify the Son of God afresh and put Him to an open shame. And if anybody imagines that its conventional presentation has of late been all that it might be, let him stop the next stranger in the street and ask what effect it has had on *him*."

I am glad to have had the opportunity, rare in this day and country, to see *King of Kings*. It is manifestly sincere in its intention, painstaking in its workmanship and true always to the convention which people have been too long taught to like. Some day perhaps a film will have the superb courage to re-interpret for us, in colour and sound and movement, the tremendous picture which lies half-hid in the sparing words of its first reporters, the Gospel-makers. If that can ever be done it will earn the censor's ban, for it will draw cries of 'Blasphemy!' from some of the most pious and stab some of the most careless so wide awake that they may take dangerous action. It will indeed deserve at last that title, now so absurdly misused, of 'Super-film', for there is no Story above that which changed the outlook of history, the Redemption of Man by God.

A Footnote

There is a stage further in the presentation of the Story—the Passion Play with living actors on the stage. It goes further because in place of acting which may have taken place twenty months or twenty years ago and is transmitted to you by mechanical means in celluloid, it is presented by men and women who are living the same moments of their lives on the stage as you who sit watching them. Several of such Plays exist and one, which has the sanction of over three centuries of existence, is very famous—that of the South German villagers of Oberammergau. I must not touch on it now, for there is much that might be said, but I hope that, if conditions permit, a party of Toc H members may make the pilgrimage to Bavaria in 1950, as they did in 1922, 1930 and 1934. If they go, it will be not merely to witness a spectacle but to take part in an act of worship. Of that more another time.

BARCLAY BARON.

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YORKSHIRE: *York's Sec.*: J. W. Maddock, Brotherton House, North Grange Rd., Leeds, 6. (52650).

EAST YORKSHIRE AREA: A.P.: Rev. S. B. Calver, 58 North St., York. H.S.: A. E. Riley, 1 Broomfield Terrace, Leeds Rd., Tadcaster (3137). HULL: Beverley (28-48); Central Hull (48-49); Cottingham (46-50); Hull (22-48); Newland (48-50); North Ferriby (47-50). OUSE: Cawood (46-49); Selby (48-49); Tadcaster (48-49); York (25-49). WHITBY: Hinderwell (48-49); Whitby (26-49). WOLDS: Bridlington (28-50); Malton (33-49); Scarborough (27-50).

WEST YORKSHIRE AREA: A.P.: Rev. J. R. Brightman (Leeds) *House*: Brotherton House, North Grange Rd., Leeds, 6. (521021). CENTRAL YORKSHIRE: Boroughbridge (37-50); East Keswick (47-51); Epphatha (47-50); Harrogate (33-51); Hookstones (47-50); Knaresborough (36-51); Ripon (32-51); Wetherby (42-49). HEAVY WOOLLEN: Batley (46-49); Ossett (37-49); Spenn Valley (21-49). HUDDERSFIELD: Halifax (22-50); Huddersfield (22-51); Kirkburton (38-49); Paddock (36-51); Rawthorpe (46-49). LEEDS: Bramley (47-50); Burley (47-50); Hailton and Crossgates (47-51); Harehills (36-51); Holbeck (47-50); Kirkstall (47-50); Leeds (23). NORTH CRAVEN: Austwick (47-48); Settle (36-51). SOUTH CRAVEN: Bingley (47-51); Bradford West (47-50); Ilkley (37-50);

Ingrow (47-50); Keighley (31-51); Otley (47-50); Shipley (47-50). **SWALE EAST:** Bedale (35-50); Northallerton (47-51); Thirsk (47-50). **WAKEFIELD:** Burnley (32-51); Hemsworth (37-51); Knottingley (41-51); Pontefract (40-51); Wakefield (32-51). **WENSLEYDALE:** Aysgarth (47-48); Leyburn (38-48); Middleham (47-50). **SOUTH YORKSHIRE DIVISION:** D.S.: C. V. Young, Toc H Centre, Christchurch Road, Sheffield. (24532). **DON VALLEY:** Dinnington (48-51); Doncaster (26-49); Kimberworth (32-49); Maltby (46-49); Rotherham (46-49). **SHEFFIELD:** Grenoside (47-49); Hillsborough (33-49); Sharrow (47-49); Sheffield West (27-49); Southey (47-49); Woodhouse (48-51).

EAST MIDLANDS AREA: A.S.: H. Gascoigne. *House:* Mark XI, 44 Princess Rd., Leicester. (23304). **COALVILLE:** Bardon Hill (29-51); Coalville (28-50); Coleorton (42-51); Ellistown (46-49); Ibstock (32-51); Swannington (46-49); Whitwick (46-49). **IVANHOE:** Appleby-cum-Stretton (36-51); Ashby-de-la-Zouch (36-51); Breedon-on-the-Hill (46-51); Measham (46-51); Shackerstone (36-51); Market Bosworth (47-50). **LEICESTER:** Anstey (32-50); Braunstone (33-48); Glenfield (46-48); Knighton (46-51); Leicester (22-50); North Evington (46-49); Syston (46-50). **LEICESTER SOUTH:** Cosby (46-49); Countesthorpe (47-48); Hinckley (46-49); Lutterworth (47-48). **LOUGHBOROUGH:** Loughborough (44-49); Shepsned (46-49). **MELTON:** Long Clawson (48-49); Melton Mowbray (46-50). **MID-NORTHANTS:** Bozart (37-49); Corby (47-50); Kettering (46-50); Rushden (45-51); Wellingborough (32-51). **NORTHAMPTON:** Abington (28-49); Far Cotton (47-51); Kingshorpe (47-50); Northampton (22-49); Spencer (46-51); Towcester (47-50). **PETERBOROUGH AND NENE:** Eastfield (47-49); Kingscliffe (48-49); New England (46-49); Peterborough (31-51); Ramsey (46-49); Westwood (48-51); Whittlesey (46-49). **WELLAND:** Great Bowden (46-49); Husbands Bosworth (46-50); Market Harborough (32-49).

LINCOLNSHIRE AREA: A.P.: Rev. N. F. W. McPherson, Toc H, 37 Clasketgate, Lincoln. *H.A.C.:* Lt.-Col. J. Kennington, D.S.O., Church Farm, Riby, Nr. Grimsby. (10281). **FIN:** Donington (47-51); Pinchbeck East (47-50); Pinchbeck West (47-50); Quadring (49-49); Spalding (34-50); Whapload (47-51). **HUMBER:** Barrow-on-Humber (43-50); Barton-on-Humber (33-50); Brigg (34-50); Coxhill (43-50); Scunthorpe (28-50); Ulceby (36-50). **LINCOLN:** Bardney (47-51); Fiskerton (49-49); Grantham (47-51); Lincoln (23-50); Sleaford (22-51). **MARSH:** Alford (47-49); Burgh-le-Marsh (37-49); Chapel-St. Leonard (47-50); Skegness (32-50); Spilby (29-50); Sutton-on-Sea (36-50). **NORTH EAST LINES:** Cleethorpes (36-50); Fulstow (49-49); Granthorpe (49-49); Grimshy (27-49); Louth (27-50). **SOUTHWOLDS:** Boston (33-50); Coningsby (46-50); Horncastle (32-50). **WELLAND:** Bourne (47-50); Deepings (36-50); Glington (47-50); Stamford (36-50); Thurlby (44-50).

NOTTS AND DERBY AREA: A.S.: E. W. Saywell, 52 Cyprus Rd., Nottingham. *H.A.C.:* L. N. Orme, 1 Douglas St., Derby. (45392). *Mark Pilot:* J. G. Froud. *House:* Mark XXI, 228 Osmaston Rd., Derby. (263511). **ASHFIELD:** Hucknall (39-48); Kirkby-in-Ashfield (34-49); Mansfield (40-49); Sutton-in-Ashfield (28-48). **CHATSWORTH:** Bakewell (36-48). **DERBY:** Burton-on-Trent (37-49); Derby Central (22-49); Normanton (36-48); Rowditch (30-49); Spaldon (47-49); Swadlincote (48-50). **EAST DERBY:** Alfreton (31-48); Eastwood (47-49); Heanor (33-48); Jacksdale (48-50); Riddings (47-49); Ripley (44-50). **FREWASH:** Beeston (43-49); Long Eaton (34-49); Sawley (39-48). **NOTTINGHAM:** Arnold and Daybrook (39-48); Bingham (47-49); Newark (47-48); Nottingham (24-47). **SEAKSDALE:** Bolsover (40-49); Brimington (47-49); Chesterfield (27-49); New Whittington (43-49). **SHERWOOD:** Retford (47-50); Worksop (38-47).

WEST MIDLANDS AREA: *A.S.*: J. Callf, *m.c.*, 83 Colmore Chambers, 3 Newhall St., Birmingham, 3. (Cent. 6732). *House*: Mark VI, 6 Wake Green Rd., Birmingham, 13. (South 3569).

CHASE: Hednesford (47-50); Rugeley (47-50); Stafford (44-51); MARCHES: Hereford (47-50); Loominster (47-50); Tenbury Wells (48-50). NORTH BIRMINGHAM: Aston Manor (37-49); Birmingham Central (45-49); Perry Barr (32-51); Sandwell (37-49); Sutton Coldfield (46-49); West Bromwich (48-50); Yenton (33-51). NORTH COTSWOLD: Broadway (46-49); Evesham (36-51). NORTH WARWICKSHIRE: Coventry (21-51); Kenilworth (48-50); Rugby (26-51). NORTH WORCESTER: Dudley (34-49); Kidderminster (31-51); Lye (31-51); Netherton (37-49); Stourbridge (32-50); Wall Heath (44-50). SOUTH EAST BIRMINGHAM: Mark VI (46-49); Moseley (31-49); St. Mary's (B.M.H.) (46-49); Small Heath (32-50); Solihull (34-51); Washwood Heath (47-50); Yardley (37-51). SOUTH STAFFS.: Bilston (34-49); Bloxwich (46-49); Walsall (48-50); Wednesfield (28-50); Willenhall (31-49). SOUTH WARWICKSHIRE: Hampton Lucy (36-51); Ladbroke and Southam (32-49); Leamington Spa (33-51); Stratford-on-Avon (34-49); Whitnash (46-49). SOUTH WEST BIRMINGHAM: Edgbaston (34-49); Harborne (28-49); King's Norton (46-49); Redditch (38-50). SOUTH WORCESTER: Droitwich (39-50); Ledbury (46-49); Malvern Link (43-49); Worcester (31-51). WULFRUN: Bridgnorth (46-50); Codsall I (32-51); Codsall II (46-49); Hurst Hill (47-51); Low Hill (48-50); Tettenhall (48-51); Wolverhampton (28-51).

EAST ANGLIAN AREA: *A.S.*: J. P. C. P. Raban, The White House, Hampton Green, Fakenham, Norfolk. (2073). *A.P.*: Rev. J. F. L. Durham, 59 Tomline Rd., Felixstowe, Suffolk.

NORFOLK DIVISION: BROADS: Bradwell (38-49); Gorleston (40-49); Lowestoft (36-49); Ormesby (47-49); Great Yarmouth (27-50). MID NORFOLK (*Expt.*): East Dereham (36-49); Fakenham (48-51); Swaffham (46-49). NORTH NORFOLK: Aylsham (48-49); Cromer (46-49); North Walsham (46-51); Sheringham (38-50). NORWICH: Attleborough (48-51); Loddon (48-49); Norwich (24-49); Sprowston (47-50). WEST NORFOLK: Dersingham (46-50); Downham Market (48-51); Hunstanton (39-51); King's Lynn (39-49); Wisbech (46-49). CONSTABLE DIVISION: COLCHESTER: Clacton (28-49); Colchester (37-49); Dovercourt (39-49). IPSWICH: Felixstowe (49-49); Stowmarket (47-49). GOOS DIVISION: *H.D.C.*: A. Fuller, 47 Orchard Ave., Cambridge. CROMWELL: Cambridge South (48-49); Huntingdon (46-49); Saffron Walden (40-49); Trumpington (48-50). WEST SUFFOLK: Brandon (38-49).

BEDFORDSHIRE AND HERTFORDSHIRE AREA: *A.P.* (*part-time*) Rev. R. J. Davies, The Rectory, Ayot St. Peter, Welwyn, Herts. (305). *H.A.C.*: F. E. Rogers, 13 Longcroft Green, Welwyn Garden City. (Welwyn 860).

BEDFORD: Bedford (26-49); Biggleswade (37-49); St. Neots (46-49); Sandy (46-49). EAST HERTFORDSHIRE: Bishop's Stortford (39-49); Goffs Oak (46-49); Hoddesdon (48-49); Hertford (31-49). HITCHIN: Hatfield (46-50); Letchworth (48-49); Royston (47-49); Welwyn Countrymen (46-49); Welwyn Garden City (34-49); Woolmer Green (48-49). LUTON: Dunstable (38-50); Harpenden (26-49); Luton (25-49). NORTH BUCKINGHAMSHIRE: New Bradwell (48-49); Stony Stratford (38-49); Wolverton (22-49). ST. ALBAN'S: Park Street and Frogmore (30-50); Radlett (25-49); St. Alban's (28-49). WEST HERTFORDSHIRE: Aylesbury (37-49); Berkhamsted (32-49); Bushey and Oxhey (36-49); Halkon (46-49); Hemel Hempstead (37-49); Langleybury (48-49); Watford (29-49).

OXFORD AND THAMES VALLEY AREA: *A.P.*: Rev. R. W. Tuesday, 52 Reading Rd., Wokingham, Berks. (621). *H.A.C.*: B. R. Moss, 24 Court-house Rd. North, Maidenhead, Berks.

DESBOROUGH: Beaconsfield (47-49); Maidenhead (47-49); Marlow (47-48). NEWBURY: Compton (47-48); Headley and Kingsclere (47-48); Newbury (34-49); Thatcham (47-49). OXFORD: Abingdon (47-48); Banbury (47-49); Oxford (20-48); Witney (36-49). READING: Earley (47-48); Reading (24-49); Wokingham (48-49). SLOUGH: Englefield Green (47-48); Iver (47-49); Slough (32-48); West Drayton and Yiewsley (47-48); Windsor (47-48).

WESTERN AREA: *A.S.*: R. D. Smith, 16 Charlotte St., Bristol, 1. *A.P.*: Rev. H. F. Sawbridge, M.C., The Old Vicarage, Corsham, Wilts. *Mark Pilot*: P. W. Griffin. *Houses*: Mark IX, 10 Cotham Park, Bristol, 6. (431731). Mark XVI, Redville, High St., Swindon. (255711). BATH: Bath (26-48); Twerton (37-48). BRISTOL: Brislington (47-48); Clevedon (47-48); Henleaze (46-48); Horfield (43-48); Knowle (47-48); Mark IX (46-48); Portishead (42-48); St. George (48-49); Shirehampton (37-48); Winterbourne (46-48). CHIPPENHAM: Calne (40-48); Chippenham (33-48); Corsham (38-48); Hilmarion (48-49); Malmesbury (39-48). GLOUCESTER: Cheltenham (20-48); Gloucester (28-48); Winchcombe (46-48). STROUD: Cirencester (47-48); Pitchcombe (36-48); Stonehouse (46-48); Stroud (35-48); Tetbury (37-48). SWINDON: Marlborough (36-48); New Swindon (38-48); Rodbourne Cheney (41-48); Stratton-St-Margaret (36-48); Swindon (20-48); Wootton Bassett (48-49); Wroughton (46-48). VALE OF AVALON: Castle Cary (40-48); Compton Dundon (47-48); Coxley (47-48); Glastonbury (46-48); Somerton (46-48); Street (36-48); Wells (46-48). WEST MENDIP: Milton (47-48); Uphill (48-49); Weston-Super-Mare (39-48); Winscombe (44-48). WEST WILTS: Atworth (46-48); Devizes (36-48); Pewsey (46-48).

SOUTH WESTERN AREA: *A.S.*: M. B. Elson, St. Clare, Exwick, Exeter, Devon. (3138).

EAST DEVON: Crediton (47-49); Exeter (20-51); Exmouth (36-49); Kentisbeare (47-51); Lapford (47-49); St. Thomas (47-49); Tiverton (31-49). LYME BAY: Axminster (38-51); Bridport (47-50); Chard (47-51); Honiton (47-49); Seaton (42-51). MID-CORNWALL: Looe (39-51); Newquay (39-49); Port Isaac (47-50); St. Austell (40-50). NORTH DEVON: Bideford (35-49); Brauton (47-49); Chittlehampton (47-49); Chulmleigh (47-49); Combe Martin (39-51); Lovacott (47-49); South Molton (42-51); Torrington (38-51). PLYMOUTH: Crownhill (47-50); Devonport (37-49); Plymouth (26-49); Plymouth (47-50); Saltash (38-50); Torpoint (49-50). SOUTH HAMPS: Dartmouth (47-49); Kingsbridge (36-51); Modbury (48-51); Salcombe (47-50). SOUTH SOMERSET: Crewkerne (31-49); Martock (43-49); Milborne Port (47-49); South Petherton (35-50); Yeovil (28-51). TAMAR: Callington (49-49); Calstock (47-49); Gunnislake (47-49); Launceston (47-49); Okehampton (40-49); Tavistock (47-49); Yelverton (48-51). TORBAY: Dawlish (38-50); Newton Abbot (39-49); Teignmouth (36-51); Torquay (37-49); Totnes (47-49). WEST CORNWALL: Camborne (46-49); Falmouth (30-51); Helston (39-51); Penzance (28-51); Perranporth (37-49); Porthleven (43-49); St. Ives (39-51); Truro (47-49); Truro (29-49). WEST SOMERSET: Bridgwater (34-49); Ilminster (38-49); Langport (47-50); Minehead (36-51); North Petherton (39-51); Porlock (42-51); Taunton (23-51); Wellington (32-51).

SOUTHERN AREA: *A.S.*: D. E. Preston, M.B.E. *H.A.C.*: A. V. Bean, Talbot House Club for Seafaring Boys, Brunswick Square, Southampton. (2410). *House*: Mark V, 574 Winchester Rd., Bassett, Southampton. CHANNEL ISLANDS: Guernsey (30-49); Guernsey North (48-50); St. Helier,

Jersey (46-49). EAST DORSET: Shaftesbury (48-50); Spetisbury-cum-Charlton Marshall (27-49); Verwood (47-50); West Moors (28-50); Wimborne (24-49). ISLE OF WIGHT: Bembridge (46-50); Carisbrooke (38-49); Cowes and East Cowes (38-51); Newport (Wight) (31-50); Parkhurst (48-49); Sandown and Shanklin (37-49); West Wight (47-51). NORTH HAMTS: Alton (37-49); Basingstoke (31-51); Fleet (37-51); Hartley Wintney (33-49). POOLE/BOURNEMOUTH: Christchurch (48-50); Parkstone (42-49); Poole (46-51); Winton (47-50). PORTSMOUTH: Cosham (46-49); Old Portsmouth (34-49); Portsmouth (29-49). SALISBURY PLAIN: Amesbury (46-49); Netheravon (46-51); Wilton (47-51). SOUTH DORSET: Bovington (39-49); Dorchester (46-49); Swanage (47-49); Wareham (46-49); Weymouth (32-49). SOUTHAMPTON: Eastleigh (47-50); Lymington (47-49); Southampton (21-49); Totton (47-49); Woolston (47-50). THE SOLENT: Farcham (47-49); Gosport (43-50).

KENT AREA: *A.S.*: J. Davies, 31 Woolwich Common, S.E.18. *A.P.*: Rev. J. I. Jones, 27 Woodbury Park Rd., Tunbridge Wells.
DOVER: Buckland (36-49); Cheriton (37-49); Deal and Walmer (38-51); Folkestone (28-51); Hythe (40-49). EAST KENT: Ashford I (32-49); Ashford II (48-51); Canterbury (22-50); Faversham (36-49); Kennington (45-51); Romney Marsh (47-50); Whitstable (28-49); Willesborough (47-50). MIDWAY: Gillingham (46-49); Rainham (29-50); Rochester (40-50); Sittingbourne (46-51). SEVENOAKS: Dunton Green (38-49); Eynsford (46-50); St. John's, Sevenoaks (48-50); Seal (48-49); Sevenoaks (29-49). SHEPPEY: East Sheppey (37-50); Minster (40-49); Sheerness (46-49). THANET: Broadstairs and St. Peter's (33-49); Margate (46-50); Ramsgate (33-49). TUNBRIDGE WELLS: East Grinstead (37-49); Forest Row (45-51); High Brooms (46-51); Hildenborough (47-50); Rusthall (37-50); Southborough (33-49); Tonbridge (37-50); Tunbridge Wells (23-49). THE WEALD: Hawkhurst (37-49); Hurst Green (46-49); Tenterden (46-49); Ticehurst (38-50); Wadhurst (33-49).

SURREY AND SUSSEX AREA: *A.S.*: J. Davies (as above). *A.P.*: Rev. J. I. Jones (as above).
EAST SURREY: Ashstead (46-49); Dorking (34-50); Epsom (46-50); Ewell and Stoneleigh (46-49); Leatherhead (32-49); Reigate and Redhill (36-50). EAST SUSSEX: Battle (38-50); Beckley (46-50); Hastings (46-51); Northiam (48-49); Westfield (46-49). MID-SUSSEX: Denton (46-50); Hailsham (47-50); Heathfield (48-51); Seaford (37-50); Uckfield (46-49). SOUTH DOWNS: Brighton and Hove (21-50); Haywards Heath (37-49); Shoreham (28-49); Worthing (23-49). WEST SURREY: Farnborough (41-50); Farnham (37-50); Godalming (28-49); Guildford (29-51); Walton-on-Thames (47-50); Weybridge (27-49); Woking (32-49). WEST SUSSEX: Aldingbourne (46-50); Bognor Regis (46-49); Chichester (35-50); Emsworth (46-49); Horsham (46-50); Yapton and Middleton (44-50).

LONDON: *London Secs.*: A. S. Greenacre and F. W. Joyce, 42 Trinity Square, London, E.C.3 (Royal 7660). *Houses*: Mark I, 24 Pembridge Gdns., W.2 (Bay. 5400); Mark II, 123 St. George's Sq., S.W.1 (Vic. 9627); Mark III, Church Cres., S. Hackney, E.9 (Amherst 1949); Mark VII, 15 Fitzroy Sq., W.1 (Euston 2927); Mark XIII, The Brothers House, 119 Kennington Park Rd., S.E.11 (Reliance 1005); Mark XX, 67 Upper Richmond Rd., Putney, S.W.15 (Putney 3976); Mark XXII, 95 Denmark Hill, S.E.5 (Rod. 5137).

NORTHERN LONDON AREA: *H.A.C.*: V. G. Ellen, 98 Bunns Lane, N.W.7. (Mil. 1958).
BRENT: Hendon (47-50); Mill Hill (33-51). CHASE: Enfield (48-50); Palmers Green (49-51); Southgate (39-51); Wood Green (26-49). GILPIN WAY: Edmonston (29-49); Ponders End (37-49); Tottenham (47-49). TALLY HO: Barnet (20-50); Friern Barnet (48-51); Potters Bar (45-51); Whetstone/Finchley (46-49).

WHITTINGTON: Chalk Farm (46-49); Highgate (28-50); Islington (46-50); Kenish Town (32-49); Mark VII (22-51); Muswell Hill & Crouch End (30-51).

SOUTHERN LONDON AREA: *H.A.C.*: R. L. Wheatley, 59 Brockenhurst Way, Norbury, S.W.16.

CATERHAM: Caterham (35-49); Coulsdon (38-49); Warlingham (47-49). CROYDON: Croydon (24-49); Norbury (38-49); West Croydon (33-49). SOUTH LONDON: Battersea and Clapham (26-49); Camberwell (36-49); Denmark Hill (33-49); Dulwich (29-49); Kennington (23-49); Norwood (47-50); Streatham (25-49); Walworth (47-49); Wandsworth (29-49). SPRINGPARK: Beckenham (37-49); Coney Hall (39-49); Hayes (37-49); Shirley (38-49); West Wickham (34-49). WANDLE: Carshalton (38-49); Mitcham (35-49); Sutton (34-49).

SOUTH EASTERN LONDON AREA: *H.A.C.*: J. G. Molyneux, 58 Avondale Rd., Bromley, Kent.

BROMLEY: Biggin Hill (25-49); Bromley (24-49); Chelsfield (30-49); Downe (46-49); Farnborough (46-49); Green St. Green (39-49); Halstead (48-50); Keston (28-49); Orpington (37-49). DOVER ROAD: Bexleyheath (38-49); Crayford (36-49); Dartford (32-49); Erith (48-51); Gravesend (35-49); Swanscombe (42-49). SHOOTERS HILL: Charlton (47-50); Eltham (48-51); Sidcup (48-50); Welling (46-49); Woolwich (24-49). SOUTH EAST LONDON: Brockley (32-49); Lewisham (48-51); Penge and Anerley (48-51).

EASTERN LONDON AREA: *H.S.*: A. G. Waterfield, 3 Athelstone Grove, Bow, E.3.

FOREST: Buckhurst Hill (31-49); Highams Park (48-51); Leytonstone (30-50); Loughton (47-50); Walthamstow (29-51); Wanstead (47-50); Woodford (39-50). MID-ESSEX: Brentwood (46-49); Chelmsford (36-51). PRIORY: Barking (29-48); Dagenham (34-50); Elm Park (46-49); Hornchurch (33-51); Rainham (47-49); Romford (31-50); Upminster (38-50). SOUTH EAST ESSEX: Bowers Gifford (38-50); Leigh-on-Sea (46-49); South Benfleet (46-49); Southchurch (46-49); Southend (27-51). TOWER HAMLETS: East Ham (47-49); Hackney (48-51); Old Ford (47-49); Poplar (29-50); Tower Hill (48-51). VALENTINE: Barkingside (47-49); Ilford (23-51); Seven Kings (38-50); South Ilford (48-51).

WESTERN LONDON AREA: *H.A.C.*: R. F. Hazell, 59 Effingham Rd., Surbiton, Surrey.

BEVERLEY: Fulham (48-51); Putney (37-49); R.H.H.I. (Putney) (48-51); Wimbledon (24-49). RIVERSIDE: Ham (47-50); Richmond (27-49); Sunbury (40-49); Twickenham (29-49). STADIUM: Preston (46-49); Wembley (36-49); Willesden (38-50). WESTERN APPROACHES: Ealing (25-49); Greenford (38-49); Hammersmith (40-49); Hanwell (48-51); Hayes (Middlesex) (48-51); Hounslow (46-49); Southall (46-49). WEST LONDON: Bayswater (48-51); Mark I (20-49); Mark II (20-49); Westminster (46-49). YEADING VALLEY: Harrow (33-49); Pinner (38-49); Ruislip (37-49); Uxbridge (29-49).

WALES: *A.S.*: E. V. Thomas, 23 St. Mary St., Cardiff. (4657). *A.P.*: (*North Wales*): Rev. S. Herron (Travelling in Canada until September, 1949). SOUTH WALES DIVISION: *H.D.C.*: R. Prothero, 11 Park Row Gardens, Merthyr Tydfil, Glam. ABERDARE AND MERTHYR: Aberdare (33-48); Cefn Coed (39-48); Godreaman (45-48); Merthyr Tydfil (34-49). CARDIFF: Bargoed (46-48); Barry (30-48); Caerphilly (47-50); Cardiff (21-50); Cory Hall, Cardiff (47-50); Llanbradach (45-48); Llanishen (44-50); Riverside, Cardiff (36-48); Rhiwbina (38-50); St. Athan, R.A.F. (48-51); Ystradmynach (46-49). MID-GLAMORGAN: Bridgend (47-50); Pontycymmer (38-50). MID-WALES: Builth Wells (41-50); Llandrindod Wells (36-48). MONMOUTHSHIRE: Abertillery (46-49); Beaufort (47-50); Blaenavon (48-51); Chepstow (46-48); Griffithstown (48-51); Maindee (47-50); Newport, Mon. (38-50); Pentwynmawr (48-51); Pontypool (32-48).

NEATH: Briton Ferry (46-49); Crynant (49-51); Glyn Neath (46-49); Neath (31-50); Resolven (34-49); Skewen (36-48); Swansea (31-49). RHONDDA AND PONTYPRIDD: Ferndale (46-49); Pontypridd (34-48); Treforest (37-49); Treorchy (38-50). WEST WALES DIVISION: *H.D.C.*: G. Pascoe, St. Nicholas, Jobs Wells Rd., Johnstown, Carm. Aberystwyth (41-47); Carmarthen (38-48); Haverfordwest (37-49); Lampeter (39-48); Llanllwch (47-50); Machynlleth (47-48). CLWYD-CONWY DIVISION: *H.D.C.*: D. Jones, 2 Kinnel Terrace, Rhyl, North Wales. CLWYD: Denbigh (44-48); Kinnel Bay (47-48); Prestatyn (47-49); Rhuddlan (47-48); Rhyl Central (36-48); Rhyl North (47-49); Rhyl South (47-49); Ruthin (36-48). VALE OF CONWY: Colwyn Bay (27-48); Craig-y-don (47-49); Llandudno (36-48); Llandudno Junction (44-48); Penrhyn Bay (47-48). MOLD: Buckley (47-48); Flint (39-48); Mold (35-48); Queensferry (47-48). MONARFON DIVISION: *H.D.C.*: G. Lloyd, Bersham, Ala Rd., Pwllheli, Caerns. CAERNARVONSHIRE AND ANGLESEY: Bangor (32-48); Holyhead (33-48). SOUTH CAERNARVONSHIRE AND MERIONETHSHIRE: Dolgelly (47-48); Portmadoc (38-48); Pwllheli (43-48). MARCHES DIVISION: *D. Pilot*: R. H. Staton, 72 Underdale Rd., Shrewsbury. *H.D.S.*: L. W. Hares, 43 Stafford St., Market Drayton, Salop. EAST SHROPSHIRE: Donnington (46-49); Wellington, Salop (44-50); Market Drayton (46-49); Oakengates (30-49). OFFA'S DYKE: Chirk (42-48); Llangollen (44-51); Oswestry (44-50); Wrexham (47-48); Weston Rhyn (47-48). WEST SHROPSHIRE: Bishop's Castle (48-49); Minsterley (47-48); Shrewsbury (33-49); Welshpool (43-49); Wem (46-48); Worthen (48-50).

SCOTLAND: *A.S.S.*: A. M. Johnston, M.B.E., and G. R. Purdy, 172 Buchanan St., Glasgow, C.I. (Douglas 7786). *H.A.C.*: R. Fawcett, CENTRAL AND SOUTH WESTERN DIVISION: *H.D.S.*: D. J. Balfour, Larchbank, Kilmaurs, Kilmarnock. CASTLECAR: Bonnybridge (47-50); Cumbernauld (46-49); Kilsyth (46-49). CENTRAL Ayrshire: Irvine (47-51); Kilmarnock (44-50); Troon (46-49). EAST RENFREWSHIRE: Neilston (47-50); Paisley (36-51). FALKIRK: Camelon (46-49); Falkirk Central (36-51); Falkirk South (46-50); Larbert (46-49); Polmont (37-49). GLASGOW: Glasgow (22-49); Glasgow Polmadie (46-49); Glasgow Western (47-50); Pollokshields (49-51); Shettleston (49-51). LANARKSHIRE: Carlisle (33-51); Hamilton (31); Law (46-49); Wishaw (47-50). NORTH Ayrshire: Largs (42-51); West Kilbride (46-49). ORKNEY: Alloa (46-49); Stirling (37-49); Tillicoultry (49-51). *Unattached*: Dunoon (46-49); Greenock (28-51). SOUTH EASTERN DIVISION: *H.D.S.*: A. Robertson, Burgh School House, Galashiels, Selkirkshire. BORDER: Galashiels (46-49); Jedburgh (47-50); Kelso (46-49); Selkirk (46-49). *Unattached*: Dunfermline (37-49); Edinburgh (22-49); Lochgelly (46-49). NORTHERN DIVISION: *H.D.S.*: J. R. Stewart, 40 Malvina Place, Perth. PERTH AND ANGUS: Brechin (46-49); Coupar Angus (46-49); Crieff (46-49); Perth (46-49). *Unattached*: Aberdeen (47-50); Elgin (47-50); Nairn (46-51); Peterhead (46-49).

IRELAND: *H.A.C.*: J. H. Ince, 6 Hazeldene Park, Whitewell, Belfast. (47-70).

BELFAST: Belfast Central (24-50); Holywood (48-50); Londonderry (47-50); Ormeau (47-48); Shankill (47-48); Victoria (47-48). DUBLIN: Rathgar (47-49).

N.B.—The Overseas List of Branches will be printed in the March JOURNAL.